



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

The Folk-Songs of Poitou, Some Ancient Portuguese Ballads, Hungarian Folk-Songs, Folk-Songs of Roumania. The variety of subjects will illustrate the scope of the literary studies connected with oral tradition; in this place, space serves us to do little more than indicate the titles.

The article on Sea-Songs, or the "shanties" (from French *chanter*), sung by American sailors, gives some examples which seem to be taken from an original collection. The following is given as a specimen of the bowline chants:—

Solo. I wish I was in Mobile Bay,

Chorus. Way-hay, knock a man down!

Solo. A-rolling cotton night and day,

Chorus. This is the time to knock a man down!

And so on *ad infinitum*, until ended by the hoarse "Belay" of the mate or the "bosun."

Of the melodies, the most interesting part of these songs, the writer observes that their peculiar cadence and inflection can be comprehended only through the ear, and that, "like the chants of the negro slaves, which in many respects they resemble, musical notes would give only the skeleton of the melody, which depends for its execution upon an element which it defies the powers of art to symbolize." This is doubtless true; nevertheless, it is discreditable to modern musical science that no method of complete indication of the human voice has come into use. Even as it is, a full collection of these "shanties" and their melodies would doubtless be curious, and even musically valuable, if it be not now too late. As to Breton folk-song, Mr. Williams uses the works of F. M. Luzel, properly discarding the forgeries of Hersart de la Villemarqué, the true character of whose contributions to the poetry of Brittany has hardly even yet been estimated by English writers at its proper worthlessness. If there were room, it would be agreeable to offer some remarks in connection with the paper on Celtic poetry. It has recently been contended by H. Zimmer that there never was any such thing as Celtic epos, the poetical productions of the Fenian cycle being relatively late compositions, based on imitation of the Norse. But this opinion must be received with distrust.

W. W. N.

DIARY OF ANNA GREEN WINSLOW. A Boston Schoolgirl of 1771. Edited by ALICE MORSE EARLE. Boston and New York: Houghton, Mifflin & Co. 1894. Pp. xx, 121.

If one wished to frame a paradox it might be said that the best part of history is what history omits. If on the one hand biography is the soul of history, so on the other hand popular ideas, habits, methods of dress and behavior, in a word, folk-lore, form its scheme of color, without which the picture is but black and white. Contributions to this essential element of interest are diaries like the present, written by a little Nova Scotian at school in Boston in 1770, which has the Pickwickian criterion of excellence, that one wishes there were more of it. This bright little girl of ten, as the editor observes, has left a brief record interesting to New England families

as a "presentment of the childish life of their great grandmothers, her companions." Notes from the hand of Mrs. Earle add value to the document. The extract we here insert has been repeatedly copied by reviewers, but that shall not prevent its insertion:—

"I took a walk with cousin Sally to see the goof folks in Sudbury Street, & found them all well. I had my HEDDUS roll on, aunt Storer said it ought to be made less, Aunt Deming said it ought not to be made at all. It makes my head itch, & ach, & burn like anything Mamma. This famous roll is not made wholly of a red cow Tail, but is a mixture of that, & horsehair (very course) & a little human hair of yellow hue, that I suppose was taken out of the back part of an old wig. But D—— made it (our head) all carded together and twisted up. When it first came home, aunt put it on, & my new cap on it, a she then took up her apron & measur'd me, & from the roots of my hair on my forehead to the top of my notions, I measur'd above an inch longer than I did downwards from the roots of my hair to the top of my chin. Nothing renders a young person more amiable than virtue and modesty without the help of fals hair, red cow tail, or D—— the barber."

The editor observes that a roll frequently weighed fourteen ounces. Reasons could be given for the statement that the Colonial dressing of those days was, in the eyes of English people, tawdry and over-gaudy.

W. W. N.

KOREAN GAMES. MR. STEWART CULIN, Director of the Museum of Archæology and Palæontology of the University of Pennsylvania, has in preparation a work to be entitled: "Korean Games, with Notes on the Corresponding Games of China and Japan." A Commentary will be furnished by Mr. Frank Hamilton Cushing, of the Bureau of American Ethnology. The work, which will include also plays and toys of the Koreans, will consist of about 200 finely printed pages, on choice paper, with 22 full-page colored plates, reproduced from the quaint illustrative paintings of a native Korean artist, and with numerous text pictures, many also from native drawings. Edition 550 copies, numbered. Price by subscription, \$5.00, payable on the delivery of the book.

SUBSCRIBERS TO THE PUBLICATION FUND (ADDITIONAL LIST).

1894.

Daniel G. Brinton, Philadelphia, Pa.

Stuyvesant Fish, New York, N. Y.

Thomas Ewing Moore, Weimar, Germany.

MEMBERS OF THE AMERICAN FOLK-LORE SOCIETY (ADDITIONAL LIST).

1894.

Henrietta Irving Bolton, New York, N. Y.

John L. Earll, Utica, N. Y.

Herbert M. Richards, Cambridge, Mass.